

Columbia Skeds 44 for '44-45

Pix Social Force, Warner Declares

Motion picture audiences in the post-war period will be the most enlightened of all time, and exhibitors not only must take this into account but must strive as never before to combine their business operations with greater public service to help promote better citizenship, declares Harry

(Continued on Page 6)

Mono Will Spend 5 Million on 48

A total of 48 features produced at an estimated cost of \$5,000,000 has been set by Monogram for 1944-45. This is the biggest, most expensive, schedule in the company's history.

An advance schedule lists "A Wave, a Wac and a Marine," "They Shall Have Faith," "Little

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28 Two-Reelers, 90 One-Reelers And Three Serials Planned

Forty-four features, two specials, four "action musicals," ten Westerns, 28 two-reel comedies, 90 one-reelers and three serials are announced by Columbia for the coming season. The specials are "The Love of Madame Sand," Sidney Buchman's Technicolor production starring Paul Muni and Merle Oberon, and "Jubal Troop," Sam Wood's first for the company, starring Gary Cooper. President Harry Cohn stated at the sales meeting in Chicago that the company plans a substantial increase in the cost and number of top bracket pictures, having twenty on its list, a record for Columbia. The company recently bought the rights to two outstanding Broadway stage hits. Ruth Gordon's "Over 21," and the Theatre Guild's "Jacobowsky and the Colonel," by Franz Werfel and Samuel Behrman. The line-up of properties includes in addition to these two:

"Tonight and Every Night," Technicolor musical, starring

Rita Hayworth, Janet Blair and Lee Bowman. Victor Saville directs and produces; "Burlesque," by George M. Watters and Arthur Hopkins, Broadway play with music; "April Showers," biography of a noted musical comedy figure, comprising a cavalcade of musical comedies of our time; "Another Love Story," by Frederick Lonsdale, revolving around the misadventures of a young man-about-town; "Counterattack," by Janet Marshall and Philip Stevenson, about a Rus-

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Clark Gable Back

Clark Gable, in the USA army since 1942, has been discharged and will resume acting shortly.

Louis Coldoff Dead

Louis Coldoff, 52, formerly connected with Cosmopolitan Pictures, now Artkino, passed away last week at Muskoka, Ontario.

PRC's Canadian Old Goldwyns

PRC has acquired Canadian releasing rights of a number of Samuel Goldwyn's outstanding reissues. The films are rich in stars and outstanding supporting players, since they were made when Hollywood's acting roster was at its best. In most cases the stars and other players have

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20 All-Time Best Selected by MGM

This week marks the beginning of festivities for Metro-Goldwyn-Mayer's twentieth anniversary celebration and the company will be saluted in rare fashion. As part of the celebration, 1,204 of Canada's 1,270 theatres and all but eight of the 16,493 houses in the United States have booked

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Fans Puzzled

Invasion reels here referred to Fifth War Loan, which is USA, and puzzled Canadian patrons.

Rank Good Ally, Says Skouras

The American Motion Picture Industry has acquired "a strong and permanent business ally in the United Kingdom" in J. Arthur Rank, stated Spyros Skouras, president of Twentieth Century-Fox, on his return to the USA from Britain after a stay of three months.

Skouras and Rank settled a production and distribution deal and this increased concern with Rank's intentions. According to the London Daily Mirror, speakers at annual meeting of technicians visualized Rank as closing down his studios for six months and using only American films in his theatres to get permission to continue expanding.

(Continued on Page 4)

Manager Fined for Revenue Violation

Charged with failing to divide theatre tickets in accordance with the provisions of Section 122A of the Special War Revenue Act, Louis Wener, manager of the Russell Theatre, Glace Bay, Nova Scotia, was fined \$50 and costs.



Pioneers Honor Jules Bernstein

THE original of this striking scroll was presented to Jules Bernstein by the Canadian Picture Pioneers on the anniversary of his 30th year as manager of Loew's, Toronto. Ben Cronk, a Pioneer, designed and executed the scroll which is handsomely done in several colors and elaborately bound. Jules is a life member of the Canadian Picture Pioneers.

King Arthur Was a Gentleman

A rollicking comedy with music starring England's top-flight comedian, Arthur Askey. Now playing pre-release at Eglinton, Toronto.

What Is Honest Criticism?

The cheap journalistic sideshow that was slipped into the Toronto Globe and Mail during the past few weeks as motion picture reviewing had members of the Canadian motion picture industry thoroughly disgusted. That newspaper has always been fair editorially to individual films and to the industry, on occasion offering criticism. The Globe and Mail, Canada's leading morning newspaper, has a century-old tradition of fairness, accuracy and excellence.

Why this carnival of shallow cynicism was permitted has the trade puzzled. There are standards of journalism and standards of criticism. It is not like the Globe and Mail to feature discourteous smart-alecism towards a leading Canadian industry. In the motion picture reviews which appeared during the absence through illness of Roly Young, the product of the industry was treated with no more seriousness than a monkey-on-a-stick in the hands of a child.

It is not that the reviewer found the pictures to be failures, although the question of competency enters into the matter. It is the duty of a critic to tell the truth about films, according to his or her point of view. The public is entitled to guidance based on what it may find beneficial or entertaining. The motion picture industry receives more criticism than any other and defends itself less. That sort of thing goes with the game.

It was the nature of the criticism that drew objection. Discourtesy was the keynote and there was a juvenile wise-guy manner of expression. One expects reasoned findings expressed with common politeness and in an intelligent way.

The reviews in question do not indicate the Globe and Mail's editorial attitude toward motion pictures. On the contrary. That newspaper has always been more than fair and editorial criticism has always been constructive. In the recent past the Globe and Mail used space on the editorial page to praise such films as "In Our Time" and "Mark Twain."

The reviews did the Globe and Mail a disservice. Editorial vigilance did not operate in its behalf.

Cases in Point

There is the case of "The Sullivans," a film about the death in action of five American sailors. Jack Karr of the Toronto Daily Star found it a worthy picture and Helen Allen of the Evening Telegram predicted that it would be rated for an Academy Award. An American newspaper critic expressed the general opinion when he wrote that "it is as homespun as apple pie, as warm and glowing as a fireplace on a bitter winter evening, yet through it breathes a description-defying magic."

But, says the Globe and Mail reviewer, "one gets a picture of an insipid family with secure if slightly tilted halos on their heads." The parents of the Sullivans approved of the picture and were grateful for it but this reviewer presumes to say that "the Sullivans have been robbed of their true identity."

Kay Francis, Carole Landis, Martha Ray and Mitzi Mayfair toured the firing line to entertain the troops and won the praise of army and press. Miss Landis wrote a book, "Four Jills in a Jeep," of which a motion picture was made. Without acknowledging the real service of the girls, the reviewer wrote:

Armed only with elaborate wardrobes, a high-powered batch of press agents, cameras to film their every heroic deed for future release in the movie houses, entree into all the better homes and officers' messes, these girls hot-foot it in a high-powered plane for England to do or die for Twentieth Century-Fox and, incidentally, the troops.

The actresses deserved more consideration than that. Though their adventures were glamorized, they took their chances.

The film, "Man From Frisco," provides another example. One learns little about the film by reading the review, which concludes:

If you are not only not ambitious about building a ship, but

Where Does Authority Stop and Democracy Begin?

There is a new conception of many things in the world today but most of us won't benefit from it until the war is over. It isn't likely that the new point of view will be made retroactive so those who are being hurt by the old point of view will just have to suffer or be granted something on account.

Commissions which supplement the law often grow into the mistaken idea that they are the law itself, just as some popularly-elected representatives of the people, after many years of office, grow into a sense of personal ownership and become tyrants. Napoleon, for instance, and his modern imitators.

The situation becomes current again in the Toronto locality in the case of the Casino theatre, which may have its license revoked by the Toronto Police Commission at the request of a deputation which disapproves of the type of entertainment in that theatre. Fortunately the Casino has managed to secure several postponements and this has enabled the public to interest itself in the case.

Commissions of any kind have no right to usurp or assume the functions of a court of law. They may rule on the question of issuing licences but once a licence is issued it follows logically that the beneficiary has won the approval of the people's representatives as being worthy.

If such beneficiary changes character and violates the law, he is entitled to be judged by a court of law—if the law's guardians, the police, can prove to the crown attorney that there is a breach worthy of trial. It is not for a supplementary body to punish him any more than it is for the police, both being mere agencies of the courts. A man is still innocent until proved guilty—and by the courts only.

The definition and division of authority is plain enough to make overlapping unnecessary.

They Are Right

In the case of the Casino, Toronto, a number of organizations and individuals are worried about the manner of judgment. Roly Young of Toronto's Globe and Mail states it plainly and fairly:

There is a perfectly simple solution to the whole problem. The country is meant to be run by its laws, not by the opinions of militant minorities. Benevolent dictatorships are no more acceptable than any other type. As I said, there are laws by which the country is run. If I commit a public indecency, and it can be proved, I can be arrested and convicted and punished. BUT, it has to be according to law, and not according to some layman's particularly prejudiced opinion.

And William P. Covert of the Toronto District Labor Council, an AF of L organization, says that "If the police or the clergymen find anything wrong with the stage shows, let them issue a summons and bring the owners before the courts. This is the democratic way of doing things."

It certainly is. It is neither sensible nor fair to put the cart before the horse.

carry things to the extreme where you don't give a good gosh darn about them, stay away from Man From Frisco.

Even the favorable reviews are for the most part mere clowning in which the reviewer reports his or her capacity for wisecracks instead of the film. A critic with little respect for the subject has no capacity for the job. The reviewer seems to have polished her pet sneers in advance.

There doesn't seem to be much point in motion picture advertising when there is that sort of almost deliberate revenue assassination going on in adjoining columns.

The product of an industry which drew 205,210,170 admissions into Canadian theatres during 1943 is entitled to fair and dignified valuation—the kind which tells the public what is being offered and lets it make up its own mind. The patrons' reaction to "The Sullivans" doesn't do the Globe and Mail's reputation much good in the movie department. In any case, no industry should be robbed of the fruits of its enterprise by incompetent reporting and disrespectful criticism.

Holmes and the Spider Woman

with Basil Rathbone, Nigel Bruce
Universal 52 Mins.
LATEST SHERLOCK HOLMES PIC IS AMONG BEST OF THE SERIES; TOUCH OF HORROR HELPS.

A touch of horror makes this one of the best of the Sherlock Holmes series of melodramas. The story has been worked out with considerable suspense without losing any of the pleasantly humorous touches that have come to be expected of a film that throws Sherlock and his pal, Dr. Watson, together.

Using a story by Sir Arthur Conan Doyle as a foundation, Bertram Millhauser has built an entertaining and exciting tale of black villainy. Holmes' bait this time is a series of deaths listed as suicides. Our sleuth cries murder and sets out to prove it. What is more, he is certain a woman is at the bottom of the dirty work. How he goes about proving his case is quite interesting, not to say deucedly clever. It doesn't take long to find his woman—thanks to his disguising himself as a rich officer in the Indian army. The lady makes the mistake of trying to give the "Indian" the business.

The woman's racket is to loan a prospective victim money on his life insurance and then getting a venomous spider to put the bite on him. Unable to bear the agony, the fellow then obligingly does away with himself. Neat, hey what? Sherlock falls into the clutches of the villainess and her cohorts and is almost "done in" by a diabolically ingenious means before the lady and her boys are brought to book.

Basil Rathbone gives his standard performance as Sherlock. Nigel Bruce again is good for many chuckles as Watson. Gale Sondergaard plays the villainess acceptably. Inspector Lestrade once more is enacted nicely by Dennis Hoey.

CAST: Basil Rathbone, Nigel Bruce, Gale Sondergaard, Dennis Hoey, Vernon Downing, Alec Craig, Mary Gordon, Arthur Hohl, Teddy Infuhr.

DIRECTION, Good. PHOTOGRAPHY, Good.

Warner Bros. Enter Television Field

Warner Bros. Pictures Corp. last week filed an application for a television station at KFWB, Hollywood. The company plans a television studio on its film production lot at Burbank, California.

This Is the Life

with Donald O'Connor, Susanna Foster
Universal 57 Mins.
MUSICAL ROMANCE CONTAINING WIDE VARIETY OF ENTERTAINMENT IS TOP O'CONNOR PIC; FOSTER GAL BIG HIT.

Although the young star is curbed somewhat and not allowed completely to dominate the proceedings, "This Is the Life" is easily the best of the Donald O'Connor films. Greater attention to production details, a more appealing story, finer musical content and last, but definitely not least, the presence of Susanna Foster, who is paired delightfully with O'Connor in this charming musical romance, which is warm, human entertainment of universal appeal.

From "Angela Is 22," the Sinclair Lewis-Fay Wray play, Wanda Tuchock has extracted a screenplay that presents a romantic triangle involving O'Connor, Miss Foster and Patric Knowles. O'Connor, in love with Miss Foster, finds strong competition in Knowles, a distinguished Army surgeon of middle age on whom the girl has a youthful crush. The action revolves around the boy's efforts to cure the girl of her infatuation for the older man. This he does by engineering a reconciliation between Knowles and his divorced wife, Louise Allbritton. Finally Miss Foster realizes she is in love with O'Connor, her reunion with him taking place during an Army show.

Whether clowning, singing or dancing O'Connor never ceases to be a whopping attraction. Almost as important as he to the success of this film is Miss Foster, who displays her lovely lyric soprano in a variety of musical numbers, including "L'amour, Toujours l'amour" of Rudolf Friml and Catherine Chisholm Cushing, the Rodgers-Hart "With a Song in My Heart," Georges Bizet's "Open Thy Heart" and the famous "Ciribiribin," all solos, and "It's the Girl," a Buddy Pepper-Inez James tune which she sings with O'Connor. The film contains a number of other tunes, among them Walter Donaldson's "Sundown."

CAST: Donald O'Connor, Susanna Foster, Patric Knowles, Louise Allbritton, Dorothy Peterson, Peggy Ryan, Jonathan Hale, Frank Puglia, Eddie Quillan, Maurice Marsac, Otto Hoffman, Frank Jenks, Ray Eberle, Virginia Brissac, Bobby Brooks Quartette.

DIRECTION, Good. PHOTOGRAPHY, Good.

Up In Mabel's Room

with Dennis O'Keefe, Marjorie Reynolds, Gail Patrick
UA-Small 76 Mins.

FURIOUS AND HILARIOUS FARCE COMEDY RINGS THE BELL SOLIDLY AS POPULAR ENTERTAINMENT.

"Up in Mabel's Room," one of the long string of Al Woods bedroom farces that first served as film material in 1926, pops up again in a screen rewrite that is a solid laugh-getter. In resurrecting the old Otto Harbach-Wilson Collison stage play Edward Small has provided the exhibitor with a bit of entertainment perfectly geared to the popular taste. Sure-fire comedy situations and crackling gag lines are packed into the screenplay of Tom Reed, the mission of which is purely to make the customers chortle. Those who are weary of war films will find "Up in Mabel's Room" their special dish.

The film has been directed and played at a breathless pace, with things happening fast and furiously. Direction and acting, as well as the writing, capture the real spirit of farce without ever reaching for the objectionable to gain the desired effect.

The action revolves around the struggle for possession of a pink silk slip given to Gail Patrick by Dennis O'Keefe in the course of a romance antedating his marriage to Marjorie Reynolds, sweet young thing not too well versed in the ways of the world. The existence of the dainty feminine undergarment stands in the way of the happiness of O'Keefe and Miss Reynolds, who are really deeply in love although one wouldn't think so from the behavior of the girl. The plot calls for a lot of running in and out of rooms and crawling under beds for the sake of laughs. The story has been developed with extensive use of trigger-fast action. The entanglements are countless, but they are all smoothed out to the complete satisfaction of audience and protagonists.

Allan Dwan's swift direction has prodded the cast into some first-rate performances.

CAST: Marjorie Reynolds, Dennis O'Keefe, Gail Patrick, Mischa Auer, Charlotte Greenwood, Lee Bowman, John Hubbard, Binnie Barnes, Janet Lambert, Fred Kohler, Jr., Harry Hayden.

DIRECTION, Good. PHOTOGRAPHY, Good.

Big Para Backlog

Paramount has a backlog of 20 films in addition to those now in release—a record.

Henry Aldrich Plays Cupid

with Jimmy Lyden, Charles Smith, John Littel, Olive Blakeney
Paramount 55 Mins.

FAST-MOVING, LAUGH-PACKED ATTRACTION WHICH IS ONE OF BEST OF THIS SERIES TO DATE.

There's a wealth of good clean comedy, ranging from the light variety to virtual slapstick, in this latest adventure of the always-in-trouble Henry, a role essayed as usual by Jimmy Lyden. Notwithstanding the screenplay's getting so involved that it becomes virtually impossible to logically unravel it, "Henry Aldrich Plays Cupid" is one of the best in this series of attractions.

Jimmy, who begins piling up more demerits at school than can be safely acquired without facing the tragedy of dismissal, decides that his plight is due to the fact that his institution's principal is an old crab whose sour disposition is result of being a bachelor. A golden opportunity, in the form of a matrimonial agency, presents itself. Jimmy, facing the necessity of sending a picture of his principal to a number of husband-seekers, and having no such photo to dispatch, hits on the not-so-bright idea of mailing one of a Senator with whom his own father is feuding.

One of the recipients of the letter, anonymously signed "Prince Charming," and enclosing the photo, is Vera Vague, who puts in an appearance. This incriminates the Senator. Arrival of another letter-photo recipient incriminates Jimmy's father. And so mix-ups go right down to the finish, at which time Jimmy proves a hero instead of a problem youth. There are lots of laughs and situations spiked with human interest. Hugh Bennett has done a neat job of direction. Photography is fine, and so is the acting of leads and supporting players.

CAST: Jimmy Lyden, Charles Smith, John Littel, Olive Blakeney, Diana Lynn, Vaughn Glasser, Vera Vague, Paul Harvey, Harry Bradley, Betty Farrington, Gladden James, Shirley Coates.

DIRECTION, Neat. PHOTOGRAPHY, Fine.

Vicary Prizewinner In V-Loan Campaign

Les Vicary, Opera House, Orillia, Ontario, last week won first prize of \$25 in the Twentieth Century Theatres Victory Loan campaign contest. Mrs. P. Harrison, Capitol, Cobourg, took second prize.



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Of All People

There ought to be an inter-trade "Going My Way" contest. The boys on the screening room circuit—bookers, buyers, etc.—are bragging about how many times they've seen the Crosby-Fitzgerald film, a sure sign of success. Cinema sages say it will eventually be the greatest all-time grosser. . . A Bad Penning Always Turns Up: Last week, in the story on MGM, it was stated that its accomplishments were an inspiration to the entire industry, "spurning" competitors, etc. Should have read "spurring". . . Izzy Allen says that he overheard his daughter answer the phone with: "For Whom Does the Bell Toll?". . . Irving Hoffman, Hollywood Reporter columnist, reports that comedian Joe E. Lewis sings it this way: "I want a girl just like the girl that married Harry James". . . While the waves were smashing against "Lifeboat" on the screen at Shea's recently, a great storm came up and flooded part of the orchestra and the downstairs washroom. As if this marine atmosphere wasn't enough, Manager Fred Trebilcock's voice cut through and asked if Mr. Swan was in the house. Wasn't somebody's gag, either. I expected to see Swan go swimming up the aisle.

* * *

Interesting Comment

In the Bracebridge, Ontario, Gazette Redmond Thomas, K.C., wrote a long and interesting article about the early days of movies. He recalls that:

The old movies used to flicker and gave one the impression of looking through rain. Furthermore they, or many of them, had a pinkish tint.

Women wore long hair, padded with "rats" and crowned with big hats resplendent with flowers, cherries, birds, etc. Regularly was thrown on the screen a notice "Ladies please remove their hats." It was not very effective till later were added the words, "Elderly ladies in danger of catching cold need not comply with this request." That brought ALL the hats off.

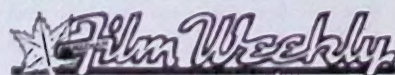
The movie fans never knew the names of the actors and actresses. Their names were never advertised—were not even stated at the beginning of the films. There were no movie stars known by name to the public.

In view of the present vastness of the moving picture industry, it seems almost incredible that it was as recent in history as 1894 that moving pictures were mere peep-shows and a great novelty at that.

* * *

Typodermic Injections

At the British UA convention Dave Coplan was introduced with these words: "In the twelve weeks he has been with us Mr. Coplan has won the respect of all who have come in contact with him. America could not have appointed an abler or better man". . . A puzzle to entertainment fans is why Harry Conley, one of the best-known comedians of today and yesterday, isn't in films. He has personality of his own and would do well in the type of role that used to be handled by the late Ted Healy. . . That Johnny Poole jeep in the Tip Top Store window for the "Four Jills in a Jeep" tieup sure looked like the real thing. What with dummy guns and parachutes, they might draft Johnny to make dummy jeeps. . . J. Arthur Rank is being sniped at in Britain. At a meeting of film technicians one claimed that "If you want to get on in the film business in this country, you have to be a 'Rank' insider." Public ownership was suggested as a way of overcoming growing monopoly, as well as a film credit bank for independent producers. Mr. Rank might be a crusader, another said, "but the object of the crusader was to grab loot and treasure." Harsh words.



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Rank Good Ally, Says Skouras

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Monopoly charges are frequently aimed at him.

Part of a statement by Skouras included the following information of interest to the industry generally:

My purpose was primarily to work out an unresolved relationship that had existed for the past fifteen years between our company and the interests which control the Gaumont British Pictures Company, one of the largest and most important film producing companies of the United Kingdom, and also the operators of the Odeon Circuit.

I am happy to report that this has been settled most amicably.

Much credit for this must go to Mr. J. Arthur Rank, head of this organization.

I found him a sincere and honest gentleman who is serving his country among many ways, by his efforts in connection with the British Motion Picture Industry. I found that he and his great organization have established a foundation upon which to build a greater British Motion Picture Industry which will produce a higher type of picture and which will establish a system for a permanent and continuous supply of such British product.

While in England, I saw many British motion pictures. I was amazed that in the midst of air raids and under the hardships of war (for instance, 75 per cent of the studio space in England has been taken over by the Government for various war purposes) . . . that in the face of all obstacles, production of films continued on a large scale and with a substantial improvement in technique and quality. British quality pictures have always been popular in Great Britain. Through the efforts of Mr. Rank and his associates, their product is being adapted to suit the requirements of the international market.

It is a tribute to Mr. Rank that one of his deepest desires is to improve the position of the British Film Industry in the international market and to create closer understanding between the American and British people.

I consider Mr. Rank an extraordinary person. I admire him greatly and regard him as a close friend. It is my firm belief that the arrangements which we have concluded, the amity we have established, will prove very beneficial not only to Twentieth Century-Fox Film Corporation but to the American Motion Picture Industry as a whole. For, through these arrangements, our industry has acquired a strong and permanent business ally in the United Kingdom.



M-G-M's

THE WHITE CLIFFS OF HOLDOVER

*"See what
I mean?"*



THIRD WEEK TOPS
FIRST TWO! CHAL-
LENGES LONG-
RUN RECORDS OF
"RANDOM HARVEST"
and "MRS. MINIVER"

Warner's British Guest



Jack Beddington, head of film department in Great Britain's Ministry of Information under Brendan Bracken, as guest of Jack L. Warner, executive producer of Warner Bros. Studio, addressed a gathering of company's producers in the private dining room. In this picture are, left to right: Alex Evelove, Studio Publicity Director; James Allen; S. C. Einfeld, Director of Advertising and Publicity; Martin Jurov, assistant to Mr. Steve Trilling; William Jacobs, producer; Louis Edelman, producer; Henry Blanke, producer; Jules Epstein and Phillip Epstein, producers; T. C. Wright, General Studio Manager; Robert Buckner, producer; Delmer Daves, director; Alex Gottlieb, producer; Jerry Wald, producer; Jack Beddington; Edmund Golding, director; Jack L. Warner, executive producer; Jack Chertok, producer; Jesse Lasky, producer; Steve Trilling, executive assistant to J. L. Warner; Robert Florey, director; James Geller, story editor; Irving Rapper, director; Jean Negulesco, director; James Kerns, director; and Wolfgang Reinhardt, producer.



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Pix Social Force Warner Declares

(Continued from Page 1)

M. Warner, president of Warner Bros., in a message to the Allied Theatre Owners of New Jersey on the occasion of the exhibitor group's Silver Anniversary which was celebrated in Atlantic City.

Part of Mr. Warner's address under the heading the "The Broader Scope of the Screen," follows:

"As business men, we try to make pictures that will make money for our company and for exhibitors.

"As members of the entertainment industry, we try to make pictures that will provide pleasure and recreation for those who seek it.

"There are a lot of people in our industry who like to believe that their pictures are simple entertainment and nothing more; that they have no effect on the people who see them other than to entertain them. There are other people who would like to see every picture have a definite crusading purpose. I don't agree with either school of thinking.

"I believe that whether we like it or not our pictures have a profound effect on the people who see them. Whether a producer makes a picture for pleasure or for profit, for pure entertainment or for pure education—or just for art's sake—he is up against the incontrovertible fact that his picture will produce some effect, for good, or for bad, on its audiences.

"There is nothing mysterious or insidious about this. The theatre has been a vital force among men throughout the history of civilization. The motion picture is such a force to an extent never dreamed of in times past. It is such a force merely by virtue of the numbers of people it reaches and the fascination it holds for them.

"Each year more and more people come to realize the importance of the motion picture in our way of life. As this realization grows, something else grows with it. That is the ever increasing responsibility of picture makers and exhibitors to make and to show pictures which in the long run will be regarded by the public as a force for good in the land.

"We are living in a faster age, in a more eventful era. Radio has joined the press and the screen in making the public more thoroughly and more speedily informed about everything. Ideas are being exchanged faster and more widely, people are being educated in a greater variety of ways, and through all this we are gradually developing a keener

audience, a more discriminating audience.

"This is both a boon and a challenge to the motion picture industry and the theatre operators of the future.

"It provides us on the one hand, with appreciative patrons for our finest efforts; and, on the other hand, it calls upon us to keep pace with the increasing intelligence of our public.

"In fact, we must do more than just keep pace with the mental growth of the mass audience. We must be the ones to set that pace, always forging ahead, always providing new and better stimulants to broader education.

"That is the way the motion picture industry can maintain its leadership as a social force working for the general good of mankind.

"And that is the best assurance of future progress and security for both producers and exhibitors."

PRC's Canadian Old Goldwyns

(Continued from Page 1)

grown even greater in public favor since the films were first played.

Those reissues being currently released by PRC are:

"Dead End," starring Humphrey Bogart, Sylvia Sydney and Joel McCrea, with Wendy Barrie, Clair Trevor, Allen Jenkins, Marjorie Main, Leo Gorcey, Minor Watson, Ward Bond and Elizabeth Risdon;

"Kid from Spain," the Eddie Cantor hit with Robert Young, Ruth Hall, John Miljan, Noah Beery, Jr., J. Carrol Naish, Robert Emmett O'Connor, Stanley Fields, Theresa Maxwell Conover and Walter Walker;

"The Cowboy and the Lady," with Gary Cooper and Merle Oberon in the lead roles, supported by Patsy Kelly, Walter Brennan, Fuzzy Knight, Mabel Todd, Henry Kolker, Harry Davenport, Berton Churchill and Charles Richman;

"Bulldog Drummond," famous detective thriller starring Joan Bennett, Montagu Love, with Lawrence Grant, Claude Allister, Adolph Miller, Charles Seller and Tetsu Monai;

"Wuthering Heights," Merle Oberon, Laurence Olivier and David Niven in the Bronte classic with Flora Robson, Donald Crisp, Geraldine Fitzgerald, Hugh Williams, Cecil Humphreys, Miles Mander and Cecil Kellaway.

20 All-Time Best Selected by MGM

(Continued from Page 1)

MGM product, either shorts, features or newsreels, for showing between June 22 and 28.

Studio officials feel that this is "a notable tribute to the standing of the studio as regards the high quality of its production and the relations of cordiality and fair dealing it has established with exhibitors of pictures."

Through the past twenty years, MGM has produced some of the most famous films ever offered the public. For the record, MGM executives have announced their choice of the best films in the history of the company. They have picked for 1924, "The Big Parade," with John Gilbert and Renee Adoree; 1925, "The Merry Widow," with Mae Murray and Gilbert; 1926, "Flesh and the Devil," with Greta Garbo and Gilbert; 1927, "Ben-Hur," with Ramon Novarro; 1928, "Tell It to the Marines," with Lon Chaney and William Haines; 1929, "Broadway Melody," with Charles King, Anita Page and Bessie Love; 1930, "Min and Bill," with Marie Dressler and Wallace Beery; 1931, "Trader Horn," with Harry Carey; 1932, "Grand Hotel," with Garbo, John and Lionel Barrymore, Beery and Joan Crawford;

1933, "Tugboat Annie," with Dressler and Beery; 1934, "Dinner at Eight," with Dressler, the Barrymore Brothers and Jean Harlow; 1935, "Mutiny on the Bounty," with Clark Gable and Charles Laughton; 1936, "San Francisco," with Gable, Spencer Tracy and Jeanette MacDonald; 1937, "The Good Earth," with Paul Muni and Luise Rainer; 1938, "Boys Town," with Tracy and Mickey Rooney; 1939, "Wizard of Oz," with Judy Garland, Bert Lahr, Ray Bolger and Jack Haley; 1940, "Boom Town," with Gable, Tracy, Hedy Lamarr and Claudette Colbert; 1941, "Honky Tonk," with Gable and Lana Turner; 1942, "Mrs. Miniver," with Greer Garson and Walter Pidgeon; 1943, "Random Harvest," with Garson and Ronald Colman; 1944, "The White Cliffs of Dover," with Irene Dunne and Alan Marshal.

Jack Zaitzow Sells In Watrous, Man.

Jack Zaitzow of Winnipeg has sold the Roxy, Watrous, Manitoba, to Peter S. Grywinski of Theodore, Saskatchewan. It's a six-day house seating 225. Zaitzow, who acquired the Roxy nine years ago, operates nine theatres in Saskatchewan and Manitoba.

Columbia '44-45 Sked Is Heavy

(Continued from Page 1)

sian soldier and a beautiful girl guerrilla; "Chautauqua," in which drama, music and humor recapture the early days of American show business;

"Storm in April," by I. A. R. Wyllie, which tells the story of a boy and girl who are afraid to fall in love; "Some Call It Love," story of a beautiful lady psychiatrist who succeeds in solving everybody's heart problems, but her own; "War Sings a Lullaby," by Virginia Van Upp; "One Thousand and One Nights," wherein a dashing vagabond wins a royal kingdom and a beautiful princess; "Stalk the Hunter," an unusual comedy mystery in which a beautiful suspect turns the tables on a killer; "Song of Broadway," a musical which tells the story of a Broadway promoter and his glamorous singing star; "Nine Girls in a Dress Shop," comedy-drama about nine beautiful girls and their adventure while they solve murder in a society dress shop; "In Old Monterey," a Western musical; "No Sad Songs for Me," by Ruth Southard, film version of the successful novel;

"Eadie Was a Lady," story with music of a girl who works her way through college by dancing at night in a burlesque show; "Song of Tahiti," a sarongy-girl-and-music-show, starring Jinx Falkenburg; "Men of the Deep," drama of diving heroes; a "Boston Blackie" production, in which the rogue shifts his theatre of operations to the world of glamor, behind the scenes at Cafe Society; "Sergeant Mike," the saga of the canine hero who recently received three citations from the Army for bravery under fire; "Miss Bobby Socks," the lowdown on the youngster who swoons over crooners; "Eve Knew Her Apples," musical tale of a modern Eve who knew all the age-old wiles of her sex;

"Wandering Daughters," about today's foot-loose, pleasure-loving younger generation; "A Guy, a Gal and a Pal," down-to-earth drama of a fascinating threesome; "Girl Habit," the comedy story of a lad whose love for the ladies was finally cured by the one girl who played hard to get; "Ten Cents a Dance," drama of the only girl in the place who always had furs and autos and swank and the guy who waltzed into her life; "Ferry Command," a story celebrating the flying men and women who deliver our bombers; "Man From Morocco," tale of a mystery-shrouded fig-

ure, at whose command conflicts rage; "Blockade Runner," the one ship that slipped through the enemy dragnet; "Three Blondes and a Redhead," the tale of four young beauties who never could find enough men to go around, till they hit an Army town.

Two "Whistler" productions, starring Richard Dix; two "Crime Doctor" productions, starring Warner Baxter; "Blimp Patrol," saga of the "eyes of the Navy"; "Girl of the Limberlost," the famous Gene Stratton Porter novel; ten westerns starring Charles Starrett.

The two-reelers will include eight Three Stooges specials and four Vera Vague comedies; four Hugh Herbert Specials; four with Andy Clyde; two musicals and six all-star comedies. The ninety single reels will feature six Lil Abner color cartoons and four Fox and Crow special cartoons in color, plus an array of 80 novelty musical and comedy reels.

In the field of serials, Columbia will release "The Black Arrow," "Brenda Starr, Reporter," and "The Monster and the Ape."

Republic to Produce FitzPatrick Series

Formerly made for MGM, the James A. FitzPatrick Travel-Talks series has been acquired by Republic, according to a joint announcement made last week by Herbert J. Yates and James R. Grainger. The series will lead off with features produced in Mexico and South America.

Mono Will Spend 5 Million on 48

(Continued from Page 1)

Devils," "Sunbonnet Sue," "John Dillinger, Killer," "Divorce," "Black Beauty," "Rhapsody on Ice," "The Secret Life of Goebels," "I Married a Stranger," "Bowery Boys" and three East Side Kids features.

A series of three comedies is in preparation featuring Billy Gilbert, Shemp Howard and Maxie Rosenbloom; "Army Wives," three Charlie Chan thrillers, two features based on the Shadow, "GI Honeymoon," "Dollar Chasers," "Carry On," "Twenty-four Hours Leave," "Kitty O'Day Comes Through," another Kitty O'Day film; "Rhythm Ranch" and "The Honest Gambler."

The Westerns schedule will feature eight Cisco Kid films and eight outdoor action films starring Johnny Mack Brown and Raymond Hatton.



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